

ALAMKARAS IN SANSKRIT POETICS WITH SPECIAL REFERENCE TO VISVANATHA

ABSTRACT

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The Sanskrit term 'Alamakara' means, one which creates beauty. The word is derived from the root Kr with the prefix Alam, which means to decorate to adorn etc. The original meaning of the word Alamkara is ornament and the same meaning is reflected in this term Alamkarasatra or Kavyasastra i.e. 'the science of that particular element which adorns the poetry. Alamkarasastra is the name of the treatises on literary criticism. According to Rajasekhara it occupies the fifth place in the sphere of knowledge. The term Alamkara on the one hand, has been very broadly used to signify the art of poetry by which poets language and expression become invested with beauty i.e. Saundarya , Camatkara, Ramniyata etc. and on the other hand, it is commonly used to denote the figures of speech. Sabda and Artha are considered the two chief elements that constitute the body of poetry, and embellishment i.e. Alamkaras are the ornaments of that body to beautify it. Alamkara can be embellished the 'Kavyasarira' as the ornaments like 'Katakakundala' etc. adherence the beauty of the human body. So, in Sanskrit poetics, Alamkara is one of the

fundamental concepts by which any poetic expression becomes beautiful. According to the scholars of Alamkara School, Alamkara is an essential and most important element of poetry. Bhamaha is considered as a founder of this school. Udbhata, Dandin, Rudrata, Jayadeva all these are the followers of this school. They believe that there is Rasa, Riti in the Kavya but the Alamkara is dominating feature of it. This beautifying element, i.e. Alamkara, generally based on Sabda and Artha. The figure which is based on words is termed as Sabdalamkara. In this figure the main stress is upon the words which enhance the poetic beauty. The figure which is based on Artha that brings poetic beauty to the sense rather than to the word is called Arthalamkara. Besides, the Sabdalamkara and Arthalamkara there are two types of Alamkaras such as Misralamkara and Ubhayalamkara. Misra refers to the number of Alamkaras with a mixture of one, two or more figures in a composition and Ubhaya signifies the sense of two which denotes the specific union of both Sabda and Artha.

Numerous works on literary criticism those are available in India from Bharata to Jagannatha and others in Sanskrit poetics are not found in any other language in the world. Starting from Bharata who flourished in about the second century B.C. up to the eighteenth century A.D. scholars like Bhamaha, Dandin, Udbhata, Rudrata, Anandavardhana,

Rajsekha, Abhinavagupta, Mammata, Visvanatha, Jagannatha and others have composed Alamkarasastras of different volumes and kinds in their respective ages.

Later on, it appears that a lot of debates and discussions have been made with regard to the subject of Alamkara in Sanskrit poetics. Earlier scholars like Dr. Jacobi, MM Dr. P.V.Kane, Dr. S.K.De, Dr. Raghavan and others have brought out their researches on various aspects of Alamkarasastra.

Of late, more than one hundred eighty studies on Sanskrit Poetics have reported in the first, second, third, fourth and fifth survey of research in Social Sciences and humanities. The said studies have been reviewed by the researcher with a view to establishing the rationale of the present study. In the present work, it is not possible to refer to all the scholars and researchers who have carried out their study on Alamkarasastras. Therefore we may refer only few of these works, such as Jha, R. (1976) conducted a study on the figures of speech based on contradiction in Sanskrit poetics. Mathur, S. (1975) carried out a study on Rudrata and his Kavyalamkara. Gupta, S. (1976) conducted a study on Contribution of Vidyadhara to Sanskrit Poetics. Chakraborty, H. (1990) carried out a study on the Alamkarasarvasva of Ruyyaka: A study. Verma, O. (1966) conducted a study on contribution of Appaya Dixita to

Sanskrit Poetics. Seth, S. (1967) carried out a study in the evolution of the concept of Alamkaras from Bharata to Bhoja. Dwivedi, D. (1970) carried out a study on origin development and changing trends of Alamkaras in Sanskrit Poetics. Singh, L.N. (1963) conducted a study on a critical and comparative study of schools of Alamkaras in Sanskrit Poetics.

But, till now, hardly any researcher has taken up any in-depth study on Alamkaras of Visvanatha. Thus, the present study entitled "Alamkaras in Sanskrit Poetics with Special Reference to Visvanatha" is designed with the following specific objectives:

To study the Alamkara after Bharata and other ancient rhetoricians.

To examine Alamkara as the important element in Kavya.

To determine the Visvanatha's contribution on Sanskrit poetics.

To bring forth a critical discourse on Visvanatha's ideas on Alamkara.

The present study has been carried out by adopting speculative, normative and critical approaches. Moreover, the present study is a literary criticism and speculative in nature, so there is no hypothesis proposed. The researcher has mostly depended on the primary documents and secondary documents for the study.

The present study has been divided into five chapters. The first chapter called 'Genesis of Sanskrit Alamkara' gives a comprehensive idea of Alamkara in Sanskrit poetics. There it has been seen that various Alamkarikas define Alamkara in different ways. Bharata, the author of NS, recognizes four Alamkaras viz. Upama, Dipaka, Rupaka and Yamaka and maintains that these are embellishments of poetry. Further, he examines them as part of the linguistic representation (Vacika Abhinaya) which is the libretto of the drama. Bhamaha, the chief exponent of the Alamkara School enquires the principal of embellishment in poetic expression. To him, poetry is not only a fact or feeling, but an embellished form also. In his opinion a literary composition however laudable does not become attractive if it is devoid of embellishments. Bhamaha gives a happy analogy by saying that the face of a beloved women, though lovely does not look radial without ornaments. Thus in Bhamaha's scheme the most important place is assigned to the poetic figure. According to Dandin, all attributes adding beauty to poetry go by the name of Alamkara. He says in his KD, Alamkaras are those things which decorate the poetry (Kavya Shobhakarandharman Alamkaran Prachakshate). Vamana takes Alamkara in the broad sense of poetic beauty and the poetic figures are accepted by him to be an element of such beauty (Kavyam Grahyam Alamkarat, Saudaryam Alamkarah).

Udbhata is a Staunch follower of Bhamaha, recognizes the essentiality of Alamkara in poetry. Another important writer in the field, is Rudrata who belongs to the Alamkara School. He elaborately discusses the Alamkaras and the name KL* given to his great partiality for Alamkara. He considers Alamkara to be a stylistic way in which speaker influences the listener by his genial approach to the Alamkaras and as the approach differs, there comes a variation resulting in different kinds of Alamkaras. While giving importance of Alamkara in poetry, Jayadeva says that Alamkara is an inseparable element of poetry in the same way as heat is of the fire.

Apart from the writers of the Alamkara School, there are many poeticians in Sanskrit poetics who have considered Alamkara as a beautifying element in poetry. Even we see that Dhvani theorists also give importance of Alamkara in poetry by saying that Alamkara is necessary to embellish the principle element mostly the Rasa in a Kavya. Following the later rhetoricians like Mammata, Ruyyaka, Anandavardhana; Visvanatha also defines Alamkara as a beautifying element of poetry. According to him, Alamkaras are the Asthiradharma of poetry which constitute the Sabda and Artha. He also says that it is enable the reader to relish the Rasas.

The second chapter of the present dissertation entitled 'Alamkaras in Sanskrit poetics' (From Bharata to Jagannatha) has taken up the study of prominent Alamkarikas and their Alamkaras which have been considered by them in their respective works. With the prevailing trend of the Sanskrit poetics, the number of Alamkaras varies from one rhetorician to the other. We find the Alamkaras in Bharata's NS are just four viz. Upama, Dipaka, Rupaka and Yamaka. But the passage of time the number has increased very rapidly through the discovery of new Alamkaras. In Bhamaha's KL we find thirty eight Alamkaras including Bharata's four. Dandin discusses about thirty five Alamkaras. He is also indebted to Bharata and Bhamaha for their Alamkaras. Dandin included Hetu Suksma and Lesa in his scheme of Alamkaras while these Alamkaras have been rejected by Bhamaha. Here it should be noted that, Dandin, one of the earliest Alamkarika of Sanskrit poetics, says that Alamkaras cannot be counted since they have been gradually increasing day by day and it is impossible to count them in details. In Udbhata we find forty one Alamkaras and he deletes some from his predecessor's scheme. He adds five more Alamkaras, these are Kavyahetu, Drstanta, Punaruktavadabhasa, Prativastupama and Samkara. Udbhata deletes seven Alamkaras from Dandin viz. Avrtti, Arish, Citra, Yamaka, Lesa, Suksma, Hetu and two from Bhamaha, viz. Utpreksavayava and

Upamarupaka. Vamana is a contemporary to Udbhata. In his KSV, we find total thirty one Alamkaras. He leaves nine Alamkaras from Dandin and the two from Bhamaha even, like Udbhata. In the ancient school of Alamkaras, Rudrata comes last and he discusses about sixty six Alamkaras. In the history of Sanskrit Alamkarasastra, Rudrata for the first time adds thirty one new Alamkaras. So, up to the Rudrata, in all sixty six Alamkaras were recognised. Thus the standard number of figures reached upto the height of more than one hundred. But at the same time eminent Alamkarikas like Mammata, Ruyyaka, Jayadeva and Visvanatha are found to be reluctant to accept many new figures either by rejecting many of them or by including many uncommon ones under the standard figures. Here it may be noted that in Sanskrit poetics Arthalamkaras were recognized to be more important than Sabdalamkaras. We have seen in the second chapter of the present dissertation that Bharata's three Arthalamkaras (Upama, Rupaka, Dipaka) became one hundred twenty one in the KUVL of Appayya Diksita, but the Sabdaamkaras increased from one (Yamaka) to six only. In this connection it is to be noted that Appayya Diksita and Jangannatha have not felt the need to even define the Sabdalamkaras. The number of Alamkaras, which are defined and illustrated in standard Sanskrit text, are discussed in the second chapter of the present dissertation.

The third chapter, which is named as 'Contribution of Visvanatha to Sanskrit poetics' deals with Visvanatha's views on different aspects of Sanskrit poetics including dramaturgy. Visvanatha Kaviraja is a well known name in the realm of Sanskrit poetics. He occupies a position of authority of his own time in the history of Indian Literary criticism. Visvanatha is properly known for his masterly work SD, a work on Sanskrit poetics and dramaturgy. It is SD, by which Visvanatha shows his masterly conception on Sanskrit poetics. SD consists of ten chapters named as Paricchedas. Each of them has three different parts like Karika, Vrtti and Uddharana. The Karika or the verses and Vrtti or the explanation are of his own creation. Visvanatha, in the first chapter of his SD, discusses about the purpose, cause and definition of Kavya. Here, he establishes his own opinion on Kavya by referring and criticizing the views of his predecessors. Visvanatha defines Kavya as Vakyam Rasatmakam Kavyam. Which inform us, he is very fond of Rasa School. He deals at great length with three powers such as Abhidha, Laksana and Vyanjana of a word and their division after defining a Vakya, a Mahavakya and a Pada in the second chapter. The third chapter of the work consists of the discussions on nature of Rasa, its relish divisions of Nayaka and Nayika detailed discussion on Vibhava, Anubhava, Vyabhicaribhava or Sancaribhava and Sthayibhava etc. are given

including Bhava and Bhavabhava etc. According to Visvanatha Rasa is relished by the mind free of Rajas and Tamas, and it is different from worldly enjoyments and is like the unending self illuminating bliss of the meditation of the Supreme Being. In the context of discussing Vibhavas, Visvanatha goes another steps forward to his predecessors like Mammata and discuss different Alambana-vibhavas of poetry and drama i.e. Nayaka, Nayika, Khalnayaka etc. in detail. In the fourth chapter of his SD Visvanatha deals with Dhvanikavya and its divisions whose number runs into 5355. The Gunibhutavyangakavya is also highlighted here in. Here it should be noted that according to Visvanatha the former i.e. the Dhvanikavya is the best form of poetry. In the fifth chapter of his SD, Visvanatha establishes the theory of Vyanjanavrtti and refutes the arguments of those who deny it existence. Further he elaborately shows with different illustration how Vyanjanavrtti is different from Abhidhavrtti, Tatparyavrtti, and Laksanavrtti and how it surpasses all these Vrttis in manifesting Rasa. Then lengthy sixth chapter devotes on the topic of Dramaturgy. Visvanatha's inclusion of dramaturgy into poetics may be regarded as an innovative and laudable effort which can cover the whole periphery of Kavya. While discussing dramaturgy Visvanatha divides Kavya into two types, viz. Drsya Kavya and Sravya Kavya. Of these Drsya Kavya is also known as Rupaka which has ten

varieties and also there are Uparupaka which are eighteen in number. Among the ten Rupakas, the Nataka and Prakarana are very popular in the field of dramaturgy. Likewise amongst the Uparupakas Natika is very popularly known to the scholars. The reference of Natika is only the Uparupaka available in the NS of Bharata and in the DR of Dhananjaya. The rest seventeen types of Uparupakas such as Trotaka, Gosthi, Sattaka, Natyarasaka, Prasthanaka, Ullapya, Kavya, Prenkhana, Rasaka, Samlapaka, Srigadita, Silpaka, Vilasika, Durmallika, Prakaranika, Hallisa, Bhanika are the new innovation on new addition of Visvanatha to the science of dramaturgy. In the seventh chapter of SD, we find Visvanatha's concept on Dosa which is more perfect and acceptable than that of his predecessors. According to him Dosas are those which mar Rasa. His definition of Dosa i.e. Rasaprakarsaka Dosah' seems to be more perfect and more acceptable than that of Mammata, since the definition of Dosa given by Visvanatha is shorter, more intelligence and having less confusion. Kavyaguna is another important thing which has been discussed in the eighth chapter of his SD. There, Visvanatha defines Gunas are the attributes of Rasa, the essence of poetry, as like heroism and the rest are to the soul of human being. Visvanatha criticizes Mammata's view regarding Madhurya-guna and accords that Madhurya is not the cause of melting as stated by Mammata, but it is same with the

melting of the heart. He also refuses the idea of Mammata regarding Ojaguna and opines that Oja is the luster consisting in the expansion of the heart, but not a cause of luster. As regards the Riti, Visvanatha says that it is a suitable arrangement of words which directly adorns the body of poetry and ultimately helps the realization of Rasas and the like, just as a proper adjustment of the different limbs of a man directly beautifies his body as a whole and indirectly his soul. Finally Visvanatha discusses a very important topic of poetry i.e. Alamkara. Regarding the concept of Alamkara Visvanatha follows both Anandavardana and Mammata. According to him Alamkaras are those non-permanent attributes of a word and its sense that add to their beauty and aid Rasa and the rest and those are like bracelets etc. that adorn the human body. Visvanatha then defines and discusses six Sabdalamkaras and seventy five Arthalamkaras with their subdivisions and also one Ubhayalamkara named Punaruktavadavasa with different examples of them. Moreover, at the end he shows other two Alamkara called Sankara and Samsrsti that are known to be the mixture of the various Alamkaras as he discussed earlier.

The fourth chapter of the present dissertation devotes the bulk discussion on Visvanatha's Alamkaras. Although Visvanatha has followed Mammata and Ruyyaka regarding the conception and classification of so many Alamkaras but some of the examples are

original those are taken from his own different composition. The examples of Dipakalamkara, Niscalamkara, Vyajastutilamkara are in a case in point. Even we see that Niscaya, Hetu, Anukula etc. Alamkaras are not found in the KP and AS. In this connection it should be noted that Niscya and Anukula are treated by Visvanatha alone. No well-known writers on Alamkara literature mention these Alamkaras.

Visvanatha distinguishes some Alamkaras from other Alamkaras. Here we may sumup some special points of this differentiation : (1) Rupaka is different from Parinama and Aphanuti (2) Aphanuti is distinguished from Vakrokti and Vyajokti (3) Nischayalamkara is different from several Alamkaras such as Aphanuti, Brahntiman, Rupakdhvani and Nischayanta Samdeha (i.e. third type of Sandehalamkara) (4) Drstanta is separate from Prativastupama (5) Utpreksa is different from Atisayokti (6) Atadguna is distinguished from Milita (7) Uttara is different from Parinama, Anumana and Kavyalinga. Like this way Visvanatha distinguishes many Alamkaras from other Alamkaras. In these above instances the author shows his original approach.

Finally, the fifty and last chapter of the present thesis is major findings and concluding observations, which sums up the major outcomes of the whole study. By way of making a sample survey of what is given

in greater detail in the preceding chapters of the thesis, the following things may be pointed out in a nutshell:

- The views of all the prominent Alamkarikas who belong to the Alamkara School, clearly speak that, Alamkara is an essential and most important element of poetry.
- In Dhavni theorists we find that, they also give importance of Alamkara in poetry saying that Alamkara is necessary to embellish the principle element, mostly the Rasa, in a Kavya.
- A survey of the development of the Alamkaras in Sanskrit poetics reveals that a number of Alamkarikas added new Alamkaras to their existing list.
- Vamana in his KSV adds a new Alamkara named as Vyajokti.
- Rudrata in his KL* adds thirty one new Alamkaras for the first time.
- In Bhoja we find eighteen new Alamkaras.
- Mammata in his KP adds Vinokti, Sama, Samanya and Atadguna as new Alamkara.
- Jayadeva in his CL gives nearly fifteen new Alamkaras.
- While defining poetry Visvanatha takes the opportunity to define Vakya which is regarded as one of the significant contributions of Visvanatha to Sanskrit poetics.

- Unlike Mammata and others Poeticians Visvanatha not accepts Citrakavya as a third variety of Kavya, because according to him it (Citrakavya) cannot be relishable.
- Amongst all other aspects of literary criticism, Visvanatha's Rasa theory is more popular and significant, because the very definition of poetry (e.g. Vakyam Rasatmakam Kavyam) clearly declares that Rasa is the soul of poetry and others are secondary elements to it.
- In addition to Bharata's eight Rasas, Visvanatha recognizes Santa as nine Rasa and regards Sama as its Sthayibhava. This is an important contribution of Visvanatha regarding the Rasa theory.
- Visvanatha in his treatment of Dramaturgy has brought some new ideas such as the classification of Uparupaka and Srngararasa, forty eight types of Nayaka, three hundred eight four types of Nayika etc. which was not made by any other Dramaturgist or Rhetorician in Sanskrit literature. Though it is correct that Alamkara has not been considered as the soul of poetry by Visvanatha but he has not denied that ornamentation, the beautification of its body (i.e. poetry).
- Visvanathas five kinds of Anuprasa are unique in the field of Alamkara literature because none of the Alamkarikas have enumerated on this way.

- Defining Alamkaras, Visvanatha significantly says that the Upama is regarded as the root of all other Arthalamkaras those are based on resemblance or comparison.
- Visvanatha in his SD provides two new Alamkaras named Anukula and Niscaya.

Finally, it can be said that Alamkaras are those elements which creates beauty and this fact has been accepted by all Alamkarikas right from Bhamaha onwards. Alamkaras not only play the ornamentation role on the poetry but produce vivid images with their shades and colours. Actually these images represent the hidden thoughts of the poet by the help of these figures. Undoubtedly Alamkara indicates about the decorative aspect of poetry, but here one thing should be mentioned that misuse of the Alamkara often make the language stero-typed and defective. Therefore modern writers should always use proper Alamkara in their works which makes their works more charming.